

Spring 3-20-2009

A Bach Birthday Bash!

Lehigh University Music Department

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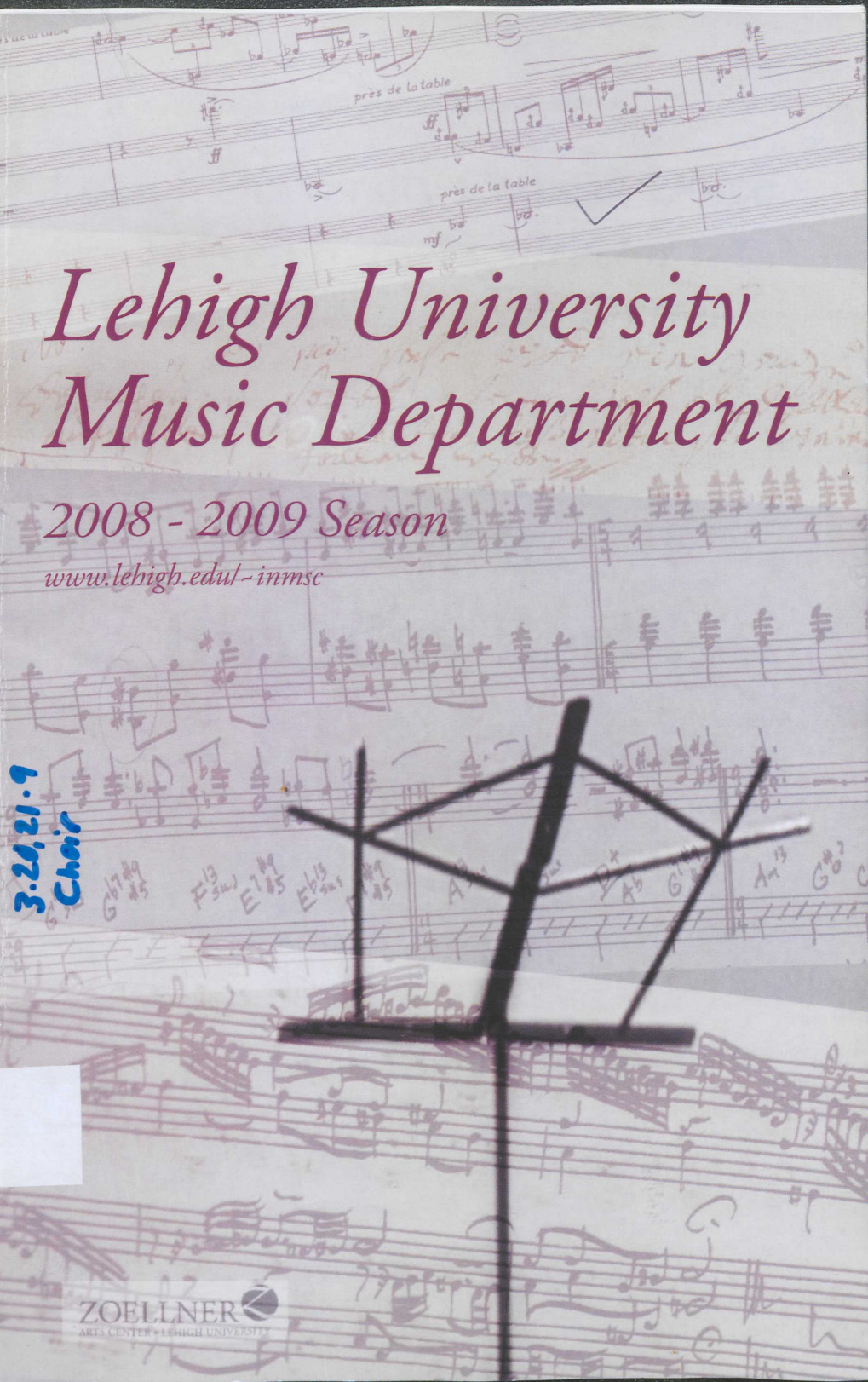


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Lehigh University Music Department

2008 - 2009 Season

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Choir

Lehigh University Music Department presents

Lehigh University Choir & Dolce
Steven Sametz, *director*
Debra Field, *associate director*

A Bach Birthday Bash!

Friday, March 20, 2009
Saturday, March 21, 2009
8 pm Baker Hall
Zoellner Arts Center

Welcome to Zoellner Arts Center!

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To ensure the best experience for everyone, please:

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- *Refrain from applause between movements*
- *Do not use flash photography or recording devices*
- *Turn off all pagers and cellular phones*
- *Turn off alarms on wrist watches*
- *Do not smoke anywhere in the facilities*

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PROGRAM

LEHIGH UNIVERSITY CHOIR

Cantata 4, *Christ lag in Todesbanden* Johann Sebastian Bach
(Christ lay in the bonds of death) (1685-1750)

Motet III, *Jesu, meine Freude* Johann Sebastian Bach
(Jesus, my joy)

INTERMISSION

DOLCE – THE LEHIGH UNIVERSITY WOMEN'S ENSEMBLE

Cantata 78, *Wir eilen mit schwachen,* Johann Sebastian Bach
doch emsigen Schritten (We hurry with weak, though eager steps)

Bist du bei mir (Be thou by me) Johann Sebastian Bach

Interlude – Prelude from the Suite No. 2 Johann Sebastian Bach
in D Minor for violoncello solo, BWV 1008
David Bakamjian, *violoncello*

LEHIGH UNIVERSITY CHOIR

Fantasia on Jesu meine Freude Bach/Sametz
(premiere) Tricia van Oers, *recorder*

Cantata 182, *Himmelskönig, sei willkommen* Johann Sebastian Bach
*Nathan Medford, *bass*
Daveda Browne, *alto*
*Jeffrey Zubernis (Friday) - John Rodgers (Saturday), *tenor*

**denotes Choral Arts Scholar*

ABOUT THE ARTISTS



Steven Sametz, Ronald J. Ulrich Professor of Music, has earned increasing renown in recent years as both composer and conductor. He is the Director of Choral Activities at Lehigh University and also serves as artistic director of the elite *a cappella* ensemble, The Princeton Singers. Guest conducting appearances include the Taipei Philharmonic Foundation, the Berkshire Choral Festival, the New York Chamber Symphony, and the Netherlands Radio Choir. Dr. Sametz' compositions have been heard throughout the world at the Tanglewood, Ravinia, Schleswig-Holstein, Santa Fe, and Salzburg music festivals. His *in time of* appears on the Grammy-award-winning CD by Chanticleer, "Colors of Love," and his works may be heard on six other Chanticleer CDs, as well as Lehigh University Choir's "Live from Taipei," the Lehigh University Choral Arts "Christmas at Lehigh," The Princeton Singers' "Reincarnations," "Christmas with The Princeton Singers," and "Old, New, Borrowed Blues." A new CD of his compositions recorded under his direction by The Princeton Singers, "I Have Had Singing," was recently released for international distribution on the Arsis label.

Dr. Sametz has received commissions from the National Endowment for the Arts, the Connecticut Council for the Arts, and Santa Fe Music Festival, creating new works for Chanticleer, the Dale Warland Singers, The Princeton Singers, the Philadelphia Singers, the Pro Arte Chamber Choir, the Santa Fe Desert Chorale, Connecticut Choral Artists, and the King of Thailand. His compositions are published by Oxford University Press, GIA, E.C. Schirmer, Walton, Alliance Music and Steven Sametz Publications.

Dr. Sametz has served as panelist for the National Endowment for the Arts and Chorus America. He has been Director of Choral Activities at Harvard University and is the founder and director of the Lehigh University Choral Union. At the Santa Fe Music Festival, he conducted his own works in a program entitled "Sametz conducts Sametz." He has conducted Chanticleer with the Lehigh University Choir in the Monteverdi *Vespers of 1610* in New York and San Francisco to critical acclaim. Dr. Sametz holds degrees from Yale University, the University of Wisconsin - Madison, and the Hochschule für Musik und Darstellende Kunst in Frankfurt, Germany.

The Lehigh University Choir is an active force on campus. The 60 mixed voices of the Choir are auditioned at the beginning of the academic year. They are drawn from all majors of the University. During the year, they give four major concerts on campus and tour internationally. The Choir frequently performs with orchestra, including the major works of J.S. Bach (the B-minor Mass, Magnificat, and a staged version of the *Matthäus-passion* with Baroque orchestra) and has been featured in concert with the Grammy-Award winning ensemble Chanticleer. The Choir has been heard on National Public Radio, performing works from the medieval to modern eras, with many new works written specifically for them. They tour internationally, with recent tours to China, Germany, and the Czech Republic. They will be touring to Portugal in May of 2009.

Dolce - LU Women's Ensemble is the latest addition to the choral offerings at Lehigh. Under the direction of **Debra Field**, the Robert Cutler Professor of Practice in Choral Activities, Dolce is in its second year. Ms. Field is also the associate director of Lehigh Choral Arts and is an active proponent of new music: her credits include premiere performances in the works of Paul Salerni, Libby Larsen and Steven Sametz. Opera credits include lead roles in *Il barbiere di Siviglia*, *Le nozze di Figaro*, and *The Ballad of Baby Doe*. Choirs under her direction have toured internationally. Ms. Field also serves as head of the voice faculty at Lehigh and is on the executive board of the Lehigh Valley chapter of the National Association of Teachers of Singing.

PROGRAM NOTES

Cantata 4 *Christ lag in Todesbanden* (*Christ lay in the bonds of death*)

Eighteenth-century Lutheran theology held that the period just prior to death was a time when the soul could fall into peril. In order to ensure salvation, a good Lutheran would be encouraged in his last days to focus his mind as much as possible on the divine, avoiding the snares of a late-life lapse in faith.

This may, in part, explain why Johann Sebastian Bach, in his last days, bent his efforts to compiling a complete “Katholische Messe” (what we now know as the B-minor Mass) and his monumental *Kunst der Fuge* (*Art of the Fugue*), neither of which Bach would ever hear performed. At the end of a life devoted to religious music, Bach’s mind turned to the expression most natural to him for expressing the divine: musical counterpoint.

Counterpoint – or the art of putting multiple lines into synchronous interplay – finds its roots early in music history. Indeed, the distinguishing characteristic of so-called “western music” is its polyphonic, or multi-voiced, compositional style. A school of counterpoint arose in the Renaissance, epitomized in the works of Josquin, Palestrina, and Lassus. By Bach’s time, this Renaissance style had been studied in depth (Johann Fux’s *Gradus ad Parnassum* of 1725 was a “how-to” book for composers interested in the counterpoint of an earlier time) and formed the foundation of compositional studies.

Bach was twenty-two years old when he wrote *Christ lag in Todesbanden*, and it may well have been his audition piece for a position for the post of organist at the Blasiuskirche in Mühlhausen during Easter of 1707. If this is true, it is Bach’s earliest surviving cantata. To demonstrate his command of the older style, Bach wrote a strict **chorale cantata** in which the chorale tune appears in each of the movements, symmetrically arranged around a central fugue:

Sinfonia

Verse 1: 4 voices *chorale tune in soprano with three voices in variation*

Verse 2: 2 voices *soprano-alto duet over ostinato bass*

Verse 3: 1 voice *tenor with violin obbligato*

Verse 4: 4 voices *fugue with chorale tune in the alto*

Verse 5: 1 voice *bass with passacaglia*

Verse 6: 2 voices *soprano-tenor gigue*

Verse 7: 4 voices *simple chorale statement*

The axis of this arrangement of voices [4-2-1-4-1-2-4] is the central fugue: “Es war ein wunderlicher Krieg” (“There was a wondrous battle”). The fugue – virtuosic counterpoint for a twenty-two-year old! – depicts the battle between death and life with dramatic word painting: note the setting of “Wie ein Tod den andern frass” (Death is swallowed up in Death”) as the lines seem to gnaw at each other, and the outcries of “ein Spott” (“a mockery”), which prefigure the *turba* (crowd) scenes that Bach would later write into his settings of the Passion

story. Throughout all this, the chorale line *cantus firmus* remains steadfast in the alto voice during this central fugue as a strong statement of faith.

Each of the movements presents a different facet of Bach's contrapuntal skill: the second movement uses the descending second motive of the chorale opening to poignantly limn Christ's bondage to death; the third verse tenor solo is triumphant with brilliant obbligato writing for the accompanying violin; the fifth verse features a passacaglia style with a reiterated descending bass line; the sixth verse is a joyous gigue of Easter celebration; and the cantata ends with the simple statement of the chorale.

The movements are further unified by the closing "Halleluia" for each verse. Just considering the different treatments of the "Halleluia" settings would provide an interesting way to listen to the cantata – from the jubilant, cut-time statement of the opening choral movement to the variety of simple, plangent or triumphal treatments in the ensuing movements.

Motet III *Jesu, meine Freude* (*Jesus, my joy*) (BWV 227)

All of Bach's six authenticated motets were written between 1723 and 1727 while he was music director of the Thomaskirche in Leipzig. Four of the six motets were written as funeral anthems. *Jesu, meine Freude*, despite its designation as the third motet, was likely the earliest of the six, written for the funeral of Johanna Maria Käsin, the wife of Leipzig's postmaster, in 1723.

Like the earlier *Christ lag in Todesbanden*, Bach uses the chorale melody as basis for the work. The chorale, "Jesu meine Freude," is set in all the odd-numbered verses; the even-numbered movements are freely composed and take their texts from Paul's Epistle to the Romans.

Verse 1: chorale "*Jesu, meine Freude*"

Verse 2: Romans (3/2 time set for five voices) "*Es ist nun nichts*"

Verse 3: chorale "*Unter deinem Schirmen*"

Verse 4: Romans (trio for sopranos and altos) "*Denn das Gesetz*"

Verse 5: chorale "*Trotz dem alten Drachen*"

Verse 6: central fugue: Romans "*ihr aber
seid nicht fleischlich*"

Verse 7: chorale "*Weg mit allen Schätzen*"

Verse 8: Romans (trio, alto, tenor, bass) "*So aber Christi in euch ist*"

Verse 9: chorale "*Gute Nacht*"

Verse 10: Romans (3/2 time set for five voices) "*So nun der Geist*"

Verse 11: chorale "*Weicht, ihr Trauergeister*"

As with *Christ lag in Todesbanden*, the movements symmetrically frame the center fugue, one of Bach's most jubilant contrapuntal settings, depicting the soul's journey from the "fleischlich" ("of the flesh") to the "geistlich" ("of the Spirit"). Unlike Bach's earlier work though, now the symmetry is not merely a question of the number of voices, but of actual compositional material: we see

that the outer movements are the simplest settings of the chorale; working inward, verses 2 and 10 use the same compositional motives set in 3/2 time; verses 4 and 8 are more reflective trio-settings; and verses 5 and 7 are cornerstones for the central fugue, each dramatically renouncing the old ways (the "alten Drachen" or "old Dragon" is a particularly graphic representation of the jaws of death, matched equally by the vehement declamations of "Weg mit allen Schätzen" ("take away all treasures")).

The issue of the performance practices of the motets is of particular interest. The motets may have been performed graveside, in which case they may well have used instrumental doublings, likely wind instruments. C.P.E. Bach transcribed an earlier motet using string accompaniment; and continuo parts exist for some of the motets. Tonight, we have taken the option of using some light instrumental doubling on the motet.

Bist du bei mir (Be thou by me)

AMB 1725 was the inscription on a small book of musical examples, gilded on three sides, which Bach prepared in 1725 for the 24th birthday of his second wife, Anna Magdalena Bach. Anna Magdalena had met Bach while she was employed under his direction as a court singer in Cöthen in 1716. They were married in 1721 and two years later they moved to Leipzig, where she became "Frau Kantor," presiding over a household already well-populated with the children of Bach's first marriage and bearing thirteen more children from 1723-1742.

Bach had initially entered two keyboard suites in his birthday present of 1725. Over the years that followed, Anna Magdalena added more compositions in her neat hand, including works by her husband and other tunes of the day. These could be used for giving the children studies at the clavichord or played as needed when a dancing master would instruct the children (as was usual in middle-class homes of 18th century Leipzig). Anna Magdalena, conscientious and probably very busy, created her own anthology which she could profitably use to keep so many children productively occupied. As time went on, the children also contributed to the entries in their mother's music book with their beginning efforts in writing chorales.

The *Notebook of Anna Magdalena* is a repository of best-loved family tunes and represents the picture of a family brought together by music. *Bist du bei mir* was entered in Anna Magdalena's hand and has been identified as the composition of Gottfried Heinrich Stölzel. It provides us a glimpse of what life in the Bach household might have been: busy and filled with music.

Duet from Cantata 78, *Jesu, der du meine Seele (Jesus, by whom my soul)*

"Wir eilen mit schwachen, doch emsigen Schritten"

(We hurry with weak, though eager steps)

Cantata 78 dates from the most fertile years of Bach's cantata output, his first two years at music director in Leipzig. Bach's task was to take the readings

for each Sunday in the church year and construct a cantata which would illuminate the Gospel and Epistle readings of any given day. Cantata 78, written for the 14th Sunday after Trinity, includes St. Paul's letter to the Galatians (5:16-24), which speaks of the warfare between the flesh and the spirit. While much of Cantata 78 is involved in the clash of the earthly and divine, the duet for soprano and alto occupies a special place: an almost childlike innocence expressed as "we hurry with weak, though eager footsteps." The Gospel reading which Bach's listeners would have heard earlier in the day (Luke 17: 11-19) about only one of ten lepers returning to thank Jesus for healing them is reflected in the central lines of the duet: "you tirelessly seek out the sick who have gone astray."

Bach/Sametz *Fantasia on Jesu, meine Freude*

Chorale melodies are still a rich source of compositional material today. In this brief work, the Lutheran chorale, *Jesu, meine Freude*, is given a contemporary harmonization. It is then deconstructed so that the phrases are presented "out of phase": each voice of the choir stays within the harmonic framework, using free rhythms which slowly merge together at cadences. As is frequently the case with Bach, an obbligato instrument is utilized, here the recorder, although once again the rhythmic content of the obbligato is made more plastic through the use of electronic delay. The contrapuntal content is submerged into a halo of sound surrounding the audience.

Cantata 182 *Himmelskönig sei willkommen (Heaven's king be welcome)*

In the middle of his career, Bach held an appointment as Konzertmeister for the Duke of Weimar. As part of his duties in Weimar, Bach was to write a new cantata each month. The first of these, his premiere in Weimar, was Cantata 182, *Himmelskönig sei willkommen*, performed on March 25, 1714. We can see that Bach is already using many "modern" compositional features that were lacking in the earlier Cantata 4 of 1707. The work begins with an overture in the French concerted style, featuring figuration between the first violin and the *flauto dolce* (the recorder). There are three arias in italianate *da capo* style for bass, alto and tenor; the bass aria is introduced by a recitative, a technique borrowed from Italian opera. The arias express individual characters: the bass depicts the noble love of Jesus; the alto, with recorder accompaniment, is the suppliant at the foot of the cross; and then tenor is given the most dramatic role, nearly desperate in his quest for faith. The three choral movements are examples of **permutation fugues**, in which several themes introduced in turn then are rotated through the choral voices in a pattern: 1. 2. 3. 4. 1. 2. 3. 4.

1. 2. 3. 4. 1. 2. 3.

1. 2. 3. 4. 1. 2.

1. 2. 3. 4. 1.

The permutation fugue seems to be an original innovation by Bach and is further evidence of his prodigious gifts as a contrapuntalist. Tonight's program offers elements of Bach's writing from throughout his long career. Bach, the church musician, created a body of work that established him as a one of the great musicians on earth; we can only hope that in his final days, this body of work ensured his ready acceptance into the heaven he found in music.

TEXTS

Cantata 4

Sinfonia

Versus I

*Christ lag in Todesbanden
für unsre Sünd gegeben;
Er ist wieder erstanden
und hat uns bracht das Leben;
des wir sollen fröhlich sein,
Gott loben und ihm dankbar sein
und singen Halleluja!*

Versus II

*Den Tod niemand zwingen kunnt'
bei allen Menschenkinden
das macht alles unsre Sünd,
kein Unschuld war zu finden.
Davon kam der Tod so bald
und nahm über uns Gewalt,
hielt uns in seinem Reich gefangen.
Halleluja!*

Versus III

*Jesus Christus, Gottes Sohn,
an unser Statt ist kommen
und hat die Sünde weggetan,
damit dem Tod genommen
all sein Recht und sein Gewalt,
da bleibet nichts denn Todsgestalt,
den Stachl hat er verloren.
Halleluja!*

Versus IV

*Es war ein wunderlicher Krieg,
da Tod und Leben rungen,
das Leben behielt den Sieg,
es hat den Tod verschlungen.
Die Schrift hat verkündigt das,
wie ein Tod den andern frass
ein Spott aus dem Tod ist worden.
Halleluja!*

Sinfonia

Verse 1 (Soprano, Alto, Tenor, Bass)

*Christ lay in death's bonds
given over for our sins;
He has risen again
and brought us life;
therefore we should be joyful,
praise God and be thankful to Him
And sing Hallelujah.*

Verse 2 (Soprano, Alto)

*No one could defeat death
among all humanity;
this was all because of our sins,
no innocence was to be found.
Therefore death came so soon
and took power over us,
held us captive in his kingdom.
Hallelujah!*

Verse 3 (Tenor)

*Jesus Christ, God's son,
has come in our place,
and has done away with sin,
thereby taking from death
all his rights and power;
nothing remains but death's form,
he has lost his sting.
Hallelujah!*

Verse 4 (Soprano, Alto, Tenor, Bass)

*It was a strange battle,
that death and life waged,
life claimed the victory,
it devoured death.
The Scripture had prophesied this,
how one death gobbled up the other,
a mockery has been made out of death.
Hallelujah!*

Versus V

*Hier ist das rechte Osterlamm,
davon Gott hat geboten,
das ist hoch an des Kreuzes Stamm
in heisser Lieb gebraten,
das Blut zeichnet unsere Tür,
das hält der Glaub dem Tode für,
der Würger kann uns nicht mehr
schaden.
Halleluja!*

Versus VI

*So feiern wir das hohe Fest
mit Herzensfreud und Wonne,
das uns der Herre scheinen lässt,
Er ist selber die Sonne,
der durch seiner Gnade Glanz
erleuchtet unsre Herzen ganz,
der Sünden Nacht ist verschwunden.
Halleluja!*

Versus VII

*Wir essen und leben wohl
in rechten Osterfladen,
der alte Sauerteig nicht soll
sein bei dem Wort Gnaden,
Christus will uns die Koste sein
und speisen die Seel allein,
der Glaub will keins andern leben.
Halleluja!*

Verse 5 (Bass)

Here is the true Easter-lamb,
offered up by God,
which was high on the cross's stalk
roasted in hot love;
the blood marks our door,
faith holds it against death,
The betrayer can no longer
harm us.
Hallelujah!

Verse 6 (Soprano, Tenor)

So we celebrate the high festival
with joy of heart and delight,
which the Lord radiates upon us;
He himself is the sun,
that through the splendor of his grace
illuminates our hearts completely,
the night of sin has disappeared.
Hallelujah!

Verse 7 (Soprano, Alto, Tenor, Bass)

We eat and live well
on the true Easter bread,
the old leaven shall not
exist next to the word of grace;
Christ will be our food
And nourish the soul alone,
faith will live in no other way.
Hallelujah!

Motet III

1. Jesu, meine Freude,
meines Herzens Weide,
Jesu, meine Zier,
ach wie lang, ach lange
ist dem Herzen bange
und verlangt nach dir!
Gottes Lamm, mein Bräutigam,
außer dir soll mir auf Erden
nichts sonst Liebers werden.

2. Es ist nun nichts
Verdammliches
an denen, die
in Christo Jesu sind,
die nicht nach dem Fleische wandeln,
sondern nach dem Geist.

3. Unter deinem Schirmen
bin ich vor den Stürmen
aller Feinde frei.
Laß den Satan wüthen,
laß den Feind erbittern,
mir steht Jesus bei.
Ob es jetzt gleich kracht und blitzt,
ob gleich Sünd und Hölle schrecken:
Jesus will mich decken.

4. Denn das Gesetz des Geistes
der da lebendig machet
in Christo Jesu,
hat mich frei gemacht,
von den Gesetz
der Sünde und des Todes.

5. Trotz dem alten Drachen,
trotz des Todes Rachen,
trotz der Furcht darzu!
Tobe, Welt, und springe,
ich steh hier und singe
in gar sich'rer Ruh.
Gottes Macht hält mich in acht;
Erd und Abgrund muss verstummen,
ob sie noch so brummen.

6. Ihr aber seid nicht fleischlich,
sondern geistlich.
So anders Gottest Geist
in euch wohnet.

1. Jesus, my joy,
pasture of my heart,
Jesus, my adornment
ah how long, how long
is my heart filled with anxiety
and longing for you!
Lamb of God, my bridegroom,
apart from you on the earth
there is nothing dearer to me.

2. There is therefore now
nothing condemnable
in those who
are in Christ Jesus,
who walk not after the flesh,
but after the Spirit.

3. Beneath your protection
I am free from the attacks
of all my enemies.
Let Satan track me down,
let my enemy be exasperated,
Jesus stands by me.
Even if there is thunder and lightning,
even if sin and hell spread terror
Jesus will protect me .

4. For the law of the Spirit
which gives life to those
in Christ Jesus
hath made me free
from the law
of sin and death.

5. I defy the old dragon,
I defy the jaws of death,
I defy fear as well!
Rage, World, and spring to attack:
I stand here and sing
in secure peace.
God's might takes care of me;
earth and abyss must fall silent,
however much they grumble.

6. But you are not of the flesh,
but of the Spirit,
so long as the Spirit of God
dwells in you.

Wer aber Christi Geist nicht hat
der ist nicht sein.

7. Weg mit allen Schätzen!
Du bist mein Ergötzen,
Jesu, meine Lust!
Weg ihr eitlen Ehren,
ich mag euch nicht hören,
bleibt mir unbewusst!
Elend, Not, Kreuz, Schmach und Tod
soll mich, ob ich viel muss leiden,
nicht von Jesu scheiden.

8. So aber Christus, in euch ist
so ist der Leib zwar tot
um der Sunde willen,
der Geist aber ist das Leben
um der Gerechtigkeit willen.

9. Gute Nacht, o Wesen,
das die Welt erlesen,
mir gefällt du nicht.
Gute Nacht, ihr Sünden,
bleibet weit dahinten,
kommt nicht mehr ans Licht!
Gute Nacht, du Stolz und Pracht!
Dir sei ganz, du Lasterleben,
gute Nacht gegeben.

10. So nun der Geist,
des, der Jesum von den Toten
auferwecket hat,
in euch wohnet,
so wird auch derselbige
der Christum von den Toten
auferwecket hat,
eure sterbliche Leiber lebendig machen,
um des willen dass sein Geist
in euch wohnet.

11. Weicht, ihr Trauergeister,
denn mein Freudenmeister,
Jesus, tritt herein.
Denen, die Gott lieben,
muß auch ihr Betrübten
lauter Zucker sein.
Duld ich schon hier Spott und Hohn,
dennoch bleibst du auch im Leide,
Jesu, meine Freude.

Now if any one has not
the spirit of Christ, he is not His.

7. Away with all treasures!
You are my delight,
Jesus, my joy!
Away with empty honours,
I shall not listen to you,
remain unknown to me!
Misery, distress, affliction, disgrace and death,
even if I must endure much suffering,
will not separate me from Jesus.

8. And if Christ be in you
though the body is dead
because of sin,
the spirit of life remains
because of righteousness.

9. Good night, existence
chosen by the world,
you do not please me.
Good night, you sins,
stay far behind me.
Come no more to the light!
Good night, pride and splendour!
Once and for all, sinful existence,
I bid you good night.

10. But if the spirit
of Him who raised
Jesus from the dead
dwells in you,
He that raised
Christ from the dead,

will raise your mortal bodies
so that His spirit
will dwell in you.

11. Go away, mournful spirits,
for my joyful master,
Jesus, now enters in.
For those who love God
even their afflictions
become pure sweetness.
Even if I must endure shame and disgrace,
even in suffering you remain,
Jesus, my joy.

Cantata 78

*Wir eilen mit schwachen
doch emsigen Schritten,
O Jesu, o Meister, zu helfen zu dir!*

*Du suchest die Kranken
und Irrenden treulich.
Ach! höre, wie wir
die Stimme erheben,
um Hilfe zu bitten!
Es sei uns dein gnädiges
Antlitz erfreulich!*

We hasten with weak
but eager footsteps,
O Jesus, O Master, to you for your help!

You seek the ailing
and erring faithful,
Ah! Hear us as we
raise our voices
to ask for help!
May your merciful countenance
be gracious unto us.

Bist du bei mir

*Bist du bei mir,
geh' ich mit Freuden
Zum Sterben und zu meiner Ruh'.*

*Ach, wie vergnügt wär'
so mein Ende,
Es drückten deine schönen Hände
mir die getreuen Augen zu.*

If you are with me,
I will go with joy
To death and to my rest.

Ah, how pleasant
would my end be,
If your beautiful hands
shut my faithful eyes.

Cantata 182

Sonata

Chorus

*Himmelskönig, sei willkommen,
Laß auch uns dein Zion sein!
Komm herein,
Du hast uns das Herz genommen.*

Recitative Bass

*Siehe, ich komme, im Buch ist
von mir geschrieben;
deinen Willen, mein Gott,
tu ich gerne.*

Sonata

Chorus

King of heaven, welcome,
let us also be your Zion!
Come within.
You have taken our hearts from us.

Recitative Bass

See, I come, in the book it is
written of me:
your will, my God,
I do gladly.

Aria Bass
Starkes Lieben,
das dich, großer Gottessohn,
von dem Thron
deiner Herrlichkeit getrieben,
daß du dich zum Heil der Welt
als ein Opfer vorgestellt,
daß du dich mit Blut verschrieben.

Aria Alto
Leget euch dem Heiland unter,
herzen, die ihr christlich seid!
Tragt ein unbeflecktes Kleid
eures Glaubens ihm entgegen,
Leib und Leben und Vermögen
sei dem König itzt geweiht.

Aria Tenor
Jesu, laß durch Wohl und Weh
mich auch mit dir ziehen!
Schreit die Welt nur "Kreuzige!",
so laß mich nicht fliehen,
Herr, von deinem Kreuzpanier;
Kron und Palmen find ich hier.

Chorale
Jesu, deine Passion
ist mir lauter Freude,
deine Wunden, Kron und Hohn
meines Herzens Weide;
meine Seele auf Rosen geht,
wenn ich dran gedenke,
in dem Himmel eine Stätt
uns deswegen schenke.

Chorus
So lasset uns gehen
in Salem der Freuden,
begleitet den König
in Lieben und Leiden.
Er gehet voran
und öffnet die Bahn.

Aria Bass
Mighty love,
by which you, great Son of God,
from the throne
of your glory were driven,
so that for the salvation of the world
you presented yourself as a sacrifice
and with blood you signed away
yourself.

Aria Alto
Put yourselves beneath the Saviour,
you hearts, who are Christian!
Wear an unspotted robe
of your faith to meet him,
Body and life and possessions
now dedicate to the king.

Aria Tenor
Jesus, through weal and woe
let me go with you!
If the world cries only "Crucify,"
do not let me flee
Lord, from the banner of your cross;
I find crown and palms here.

Chorale
Jesus, your passion
is for me pure joy,
your wounds, crown and shame
are my heart's pasture;
My soul walks on roses
if I think on this,
in heaven a place
for this reason grant to us.

Chorus
So let us go
in the Salem of joy,
accompany the king
in love and in sorrows.
He goes before
and opens the way.

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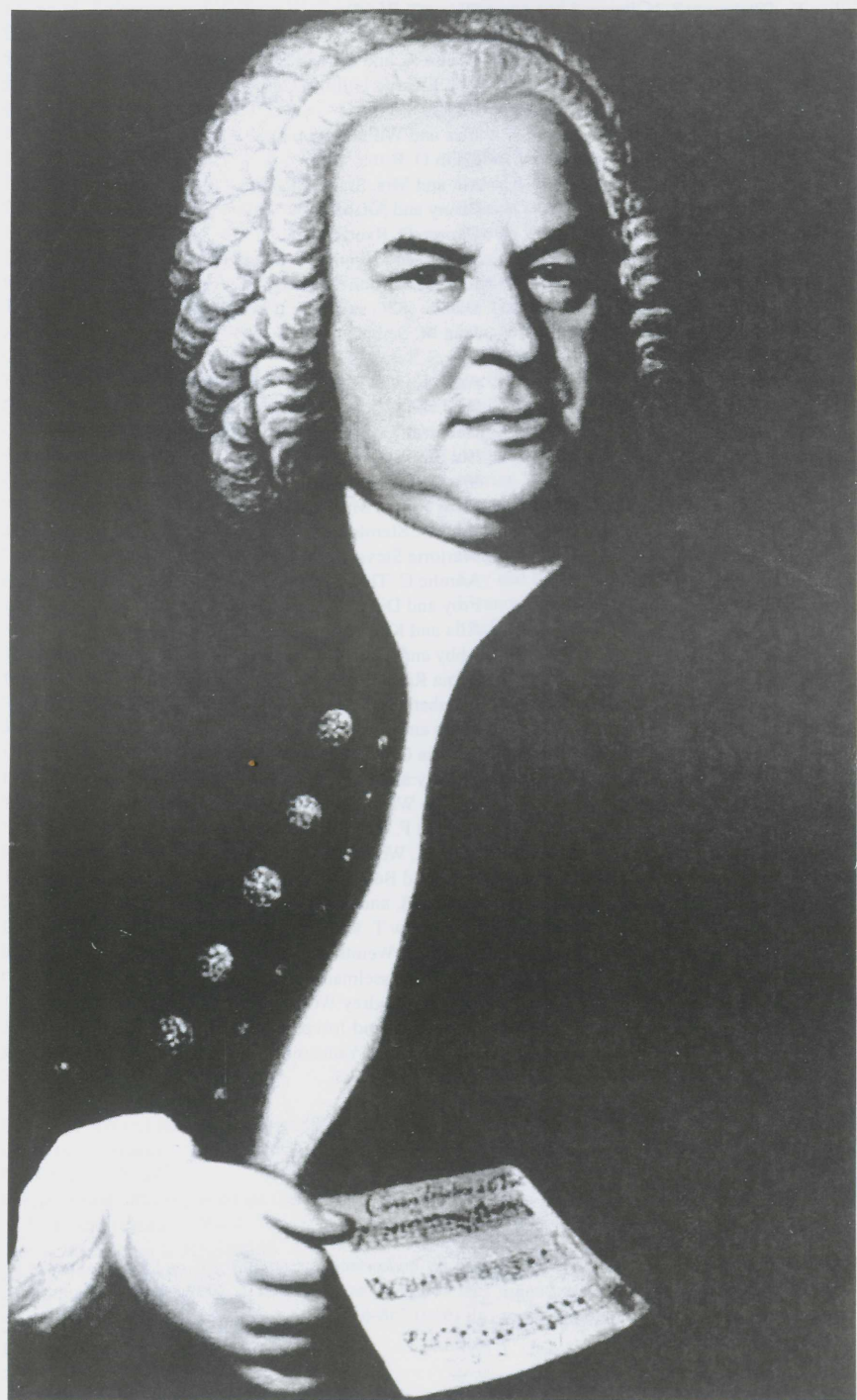
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 Marie E. Helmold '81
 Linda and James Henry
 Janice '78G and Robert Henson
 Ann Mayer Heselwood
 Patricia and George Hudimac, Jr.
 Catherine M. Ingal '12P
 Dianne Jacobetz
 Virginia and Thomas E. Jensen '56
 Ann M. Kem
 Diane and Robert Kendi '75
 Gary M. Koch
 Theresa Kunda and Donald Barry
 Louise and Truman Kunsman
 A. Charles Kuss III '52
 Gloria J. and Antoine P. Latour
 Joanne and Walter and Leiss
 Audrey and Keith Lombardi
 Holly Lorah
 Kathryn Loupos
 Linda J. Lowe-Krentz and
 Michael E. Krentz
 Venus and Gary E. Majeski
 Lucille and Donald Marshall
 Margaret and Willard Marshall
 Carolina '78G and George McCluskey, Jr.
 Xiaoyan and John McCormick
 Mark and Indira Morawski
 Ron and Cathy Mordosky
 Marie and Gordon Mowrer
 Robert C. Muir, Jr. '40
 Virginia T. Niemeyer '43W
 Gina and George Ortwein
 Harriet and Sidney Parmet
 Amy K. Pavlakovich '12H
 Judith Pennington and Steven H. Weintraub

Heinz G. Pfeiffer
 Mary T. Pongracz '64
 Louise A. and Cornelius P. Powell
 PPL Electric Utilities Corporation
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 Elsa and William Ramsden
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 George D. Ryerson '55
 Joan S. and Kenneth I. Saler '72
 Karen and John Samuels
 Dianne '82G and John P. Schellenberg
 Jean M. Seibel
 Lisa S. Semmel
 Anita C. and Thomas D. Shannahan, Jr. '53
 Fred and Ginny Shunk
 Deborah Groth and John F. Sise '72
 Blu Smith
 Mervin P. Smolinsky
 Ellen K. and Marshall E. Stahl
 John W. Stemler
 Marjorie Stevens '48W
 Aurelie C. Thiele
 Froy and Dick Thompson
 Alla and Ken Toff
 Abby and Mark Trachtman
 Verna Rapp Uthman
 Elizabeth Walker
 Sonja and Clint Walker
 Patricia C. Walpole and
 Mary and Charles Reina
 Andrea Waxman, M.D. and
 John F. Campion, M.D.
 Larry A. Wehr '70
 Ellen and Ben Weinberger
 Sydelle B. and
 Andrew T. Weinberger '69 '12P
 Steven H. Weintraub
 Debbie Wesselmann and Daniel Lopresti
 Tom and Audrey Wolfe
 Eleanor M. and Joseph M. Workman '53
 Jill and David Yannarell
 Jeanne S. Zouck

^Deceased

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Lehigh University Music Department

2008-2009 Season

September

14 at 3 pm
21 at 3 pm

Opera on Opera: *The Music Master* and *Tony Caruso's Final Broadcast*
Faculty Recital: Margaret Hanegraaf, *soprano: Tango!*

October

5 at 3 pm
17 & 18 at 8 pm
31 at 8 pm

Faculty Recital: Serafin String Quartet: *From Pioneer to Pinnacle*
LU Philharmonic: *Ruling the World*: Eugene Albulessu,
conductor and soloist
LU Choral Arts: *In That Great Gettin' Up Mornin'—*
A Celebration of Spirituals

November

1 at 10 am
1 at 8 pm
7 at 8 pm
8 at 8 pm
9 at 2 pm
15 at 8 pm
23 at 3 pm

Arabic Music Seminar for String Players and Composers
LU Choral Arts: *In That Great Gettin' Up Mornin'—*
A Celebration of Spirituals
New York Jazz Repertory Orchestra: *A Tribute to the Big Bands*
LU Jazz Ensemble, Band & Combo
Student Chamber Ensembles: Lehigh Percussion Ensemble,
Clarinet Choir, Brass Ensemble, Jazz Combos, String Quartets
Fusion Fest: *Jazz from Brazil*
LU Wind Ensemble: *Treasures for Winds*

December

1-3 at 12 pm
5 & 6 at 8 pm
7 at 4 & 8 pm

Noon Recitals: Solo performers and chamber groups
LU Philharmonic: *On the Banks of the Danube*
LU Choral Arts: *Christmas Vespers at Packer Chapel*

January

24 at 8 pm

Monocacy Chamber Orchestra: *Big Fun*

February

1 at 3 pm
8 at 3 pm
20 & 21 at 8 pm

Faculty Recital: David Bakamjian, *cello* & Brian Ming Chu, *baritone*
Serafin String Quartet with Kate Light: *Einstein's Mozart: Two Geniuses*
LU Philharmonic: *Afloat on the Ocean*

March

14 at 8 pm
15 at 3 pm
20 & 21 at 8 pm
22 at 3 pm
27 at 8 pm
29 at 3 pm

Fusion Fest: *Led Zeppelin Big Band*
LU Jazz Faculty: *Song of Storyville*
LU Choir, Glee Club and Dolce: *A Bach Birthday Bash!*
East Winds Quartet: *La Connexion Française*
New York Jazz Repertory Orchestra: *Electric Miles*
Faculty Recital: Eugene Albulessu, *piano*

April

4 at 8 pm
5 at 2 pm
5 at 5 pm
13, 15, & 17 at noon
17 & 18 at 8 pm
19 at 2 pm
19 at 5 pm
19 at 7 pm
24 & 25 at 8 pm
26 at 3 pm
27 at 8 pm

LU Jazz Ensemble, Band & Combo: *Tribute to Count Basie*
Student Chamber Ensembles: Lehigh Percussion Ensemble,
Clarinet Choir, Brass Ensemble, Jazz Combos, String Quartets
Junior Recitals
Noon Recitals: Solo performers and chamber groups
LU Philharmonic: *Spain and Italy*
LU Symphonic Band
Senior Recital: Ashley Rittenhouse, *clarinet*
Senior Recital: Sara Wallace, *clarinet*
LU Choral Arts: Handel: *Israel in Egypt*
LU Wind Ensemble: *Down to the Sea in Ships*
LUVME & LU Philharmonic Orchestra: *Student Compositions*